

and more conferences;



and, while thinking of other things,
more publicity photographs;

with time out, of course, for every
woman's favorite indoor sport.



The backstage jungle.

In this scene Ewell has just asked The Girl whether she'd like a martini. She replies: "That sounds cool. I'll have a glass of that . . . a big tall one."

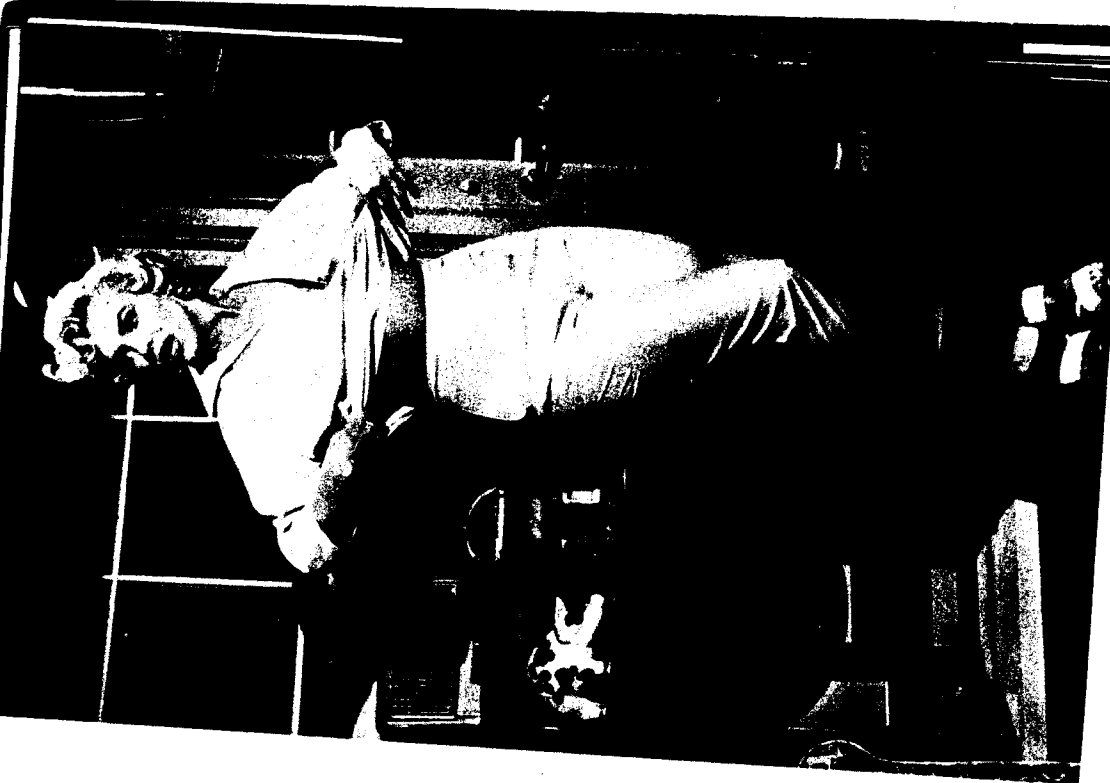


Lines are rehearsed in the midst of a cathedral-like hush.



Later they re-shot this scene with The Girl in a pair of slacks. In this version people had trouble listening to the dialogue.

92



This is the costume she wears for the retakes of the preceding scene (at a cost of \$35,000). She asks: "Like this?"

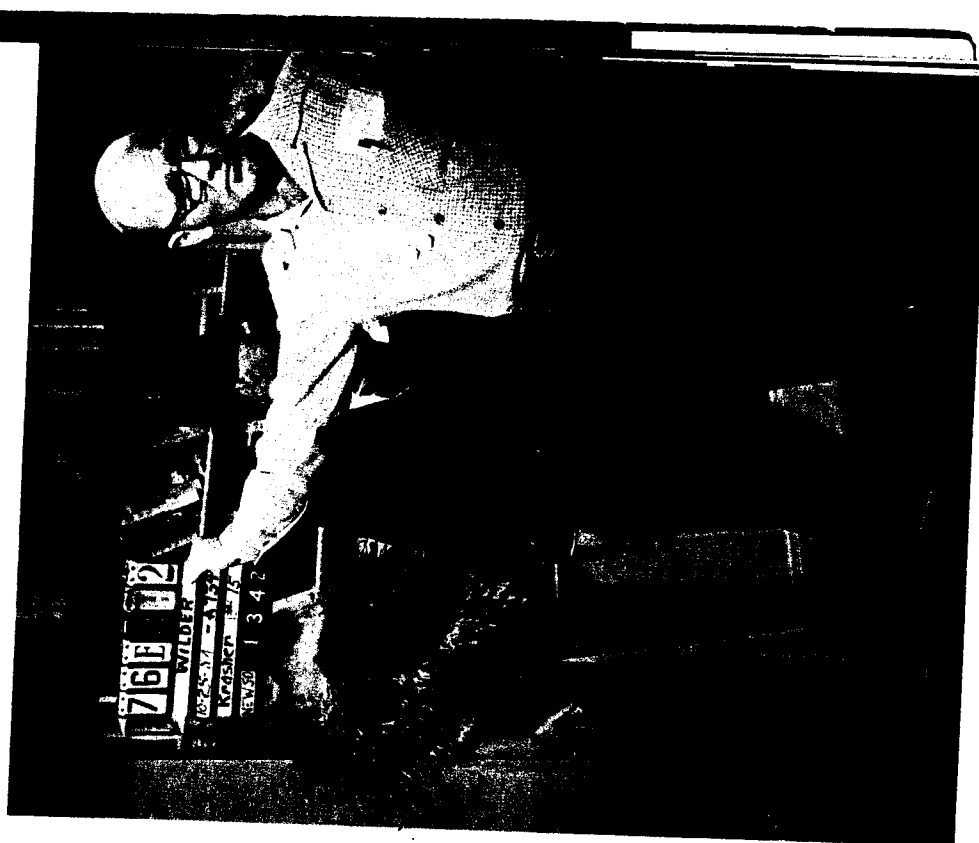
93

A quick dust-off by Whitey,
her favorite make-up man . . .



No, like this.

You are about to see the shooting of a scene that was later cut from the picture. A grip holds up the slate that will identify the take.



... then gaily back to work.



In this dream scene MM and Robert Strauss play Tiger Lil and a hood.

98



Tom Ewell—who dreams up the scene in the picture—compliments what he has dreamed up.

99

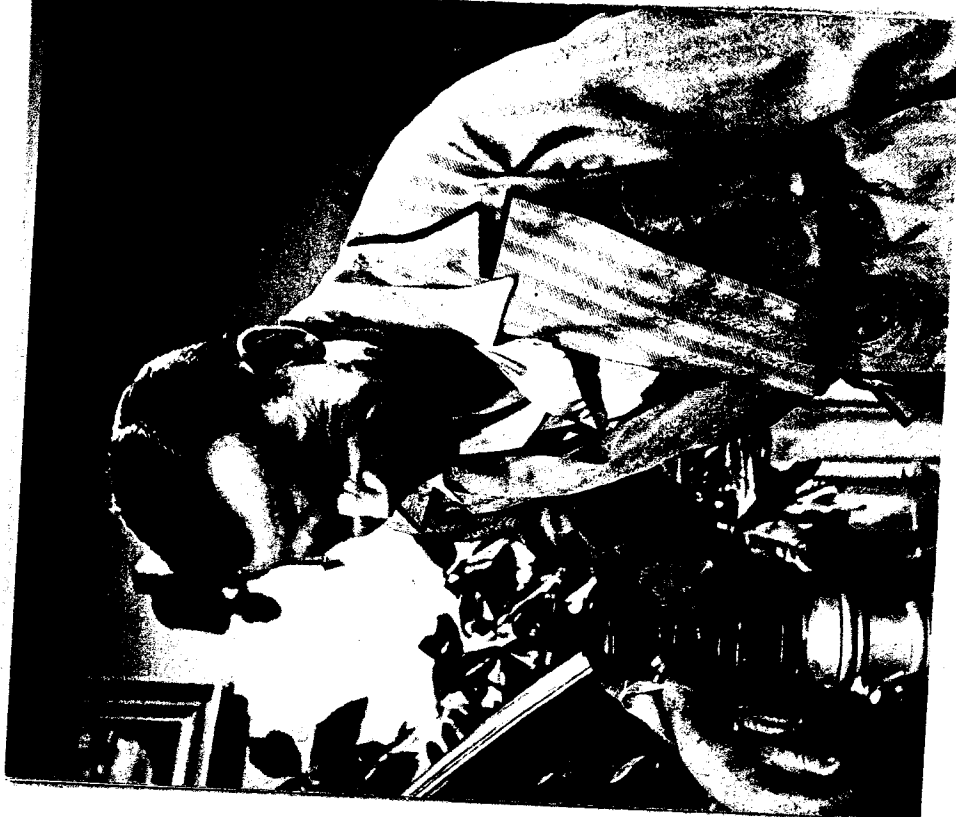
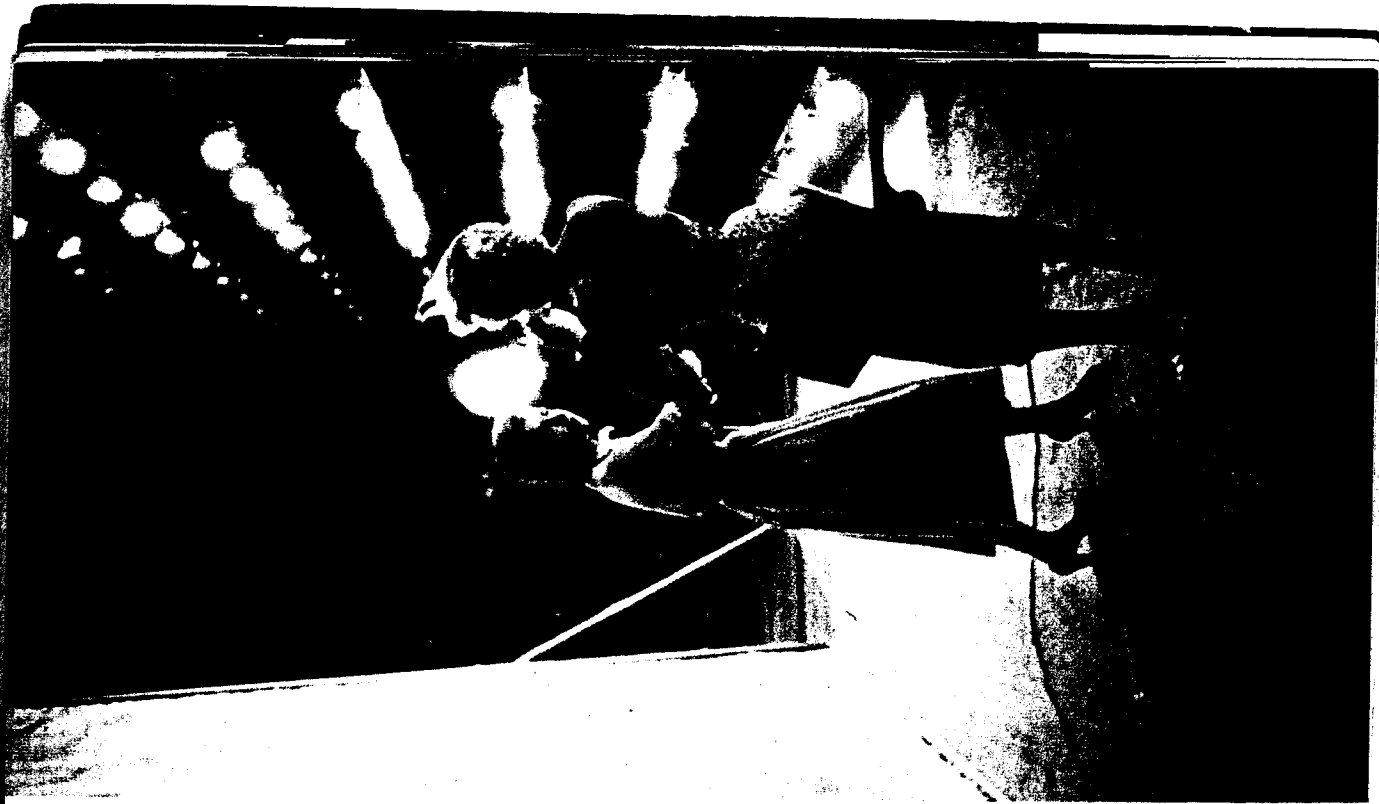


Billy Wilder and Doane Harrison, his associate, attend to some details while MM practices being torrid. You will notice how she is distracting them.

100

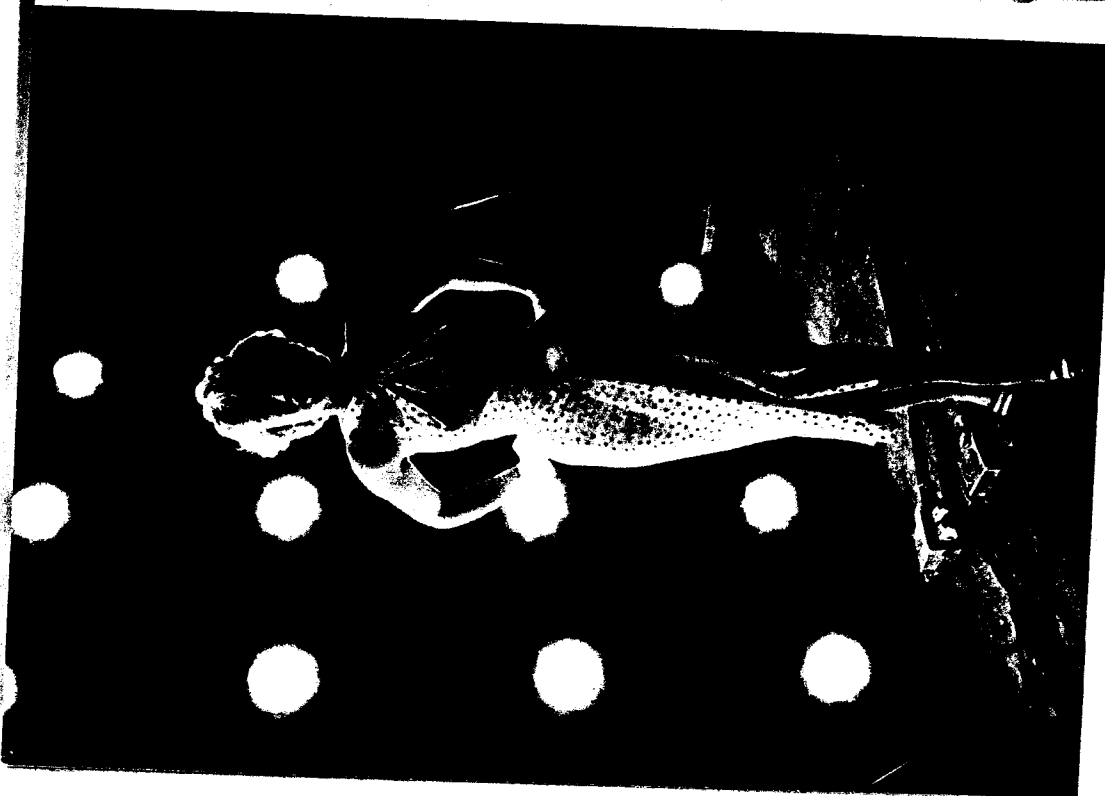
While Bill Thomas, the studio still photographer, sets up for a shot, MM goes over her lines.

101



Something she ad libbed, no doubt.

Behind the set . . . another rehearsal.



Waiting for the entrance cue.

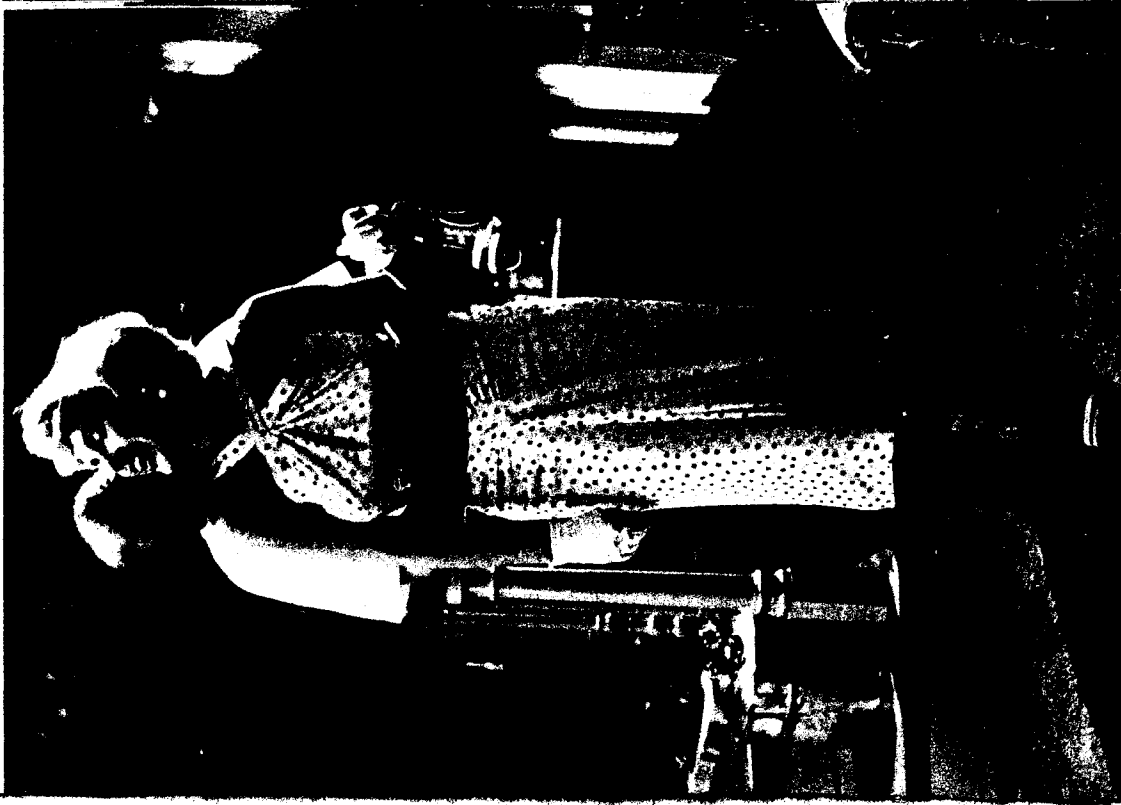
104



Candid (and unsuspected) shot of Hollywood star. All actors know it: comedy is the hardest work.

105

This shot was designed for CinemaScope on a wide, wide screen. (Note shoes.)



Wilder demonstrates an embrace for Tom Ewell. They get one shoe on her for this scene.

107

Speaking of no shoes, Madam prepares for the bathtub scene.



The bubbles are adjusted . . . carefully. . . .

109



MMLLC (Shaw) 000378



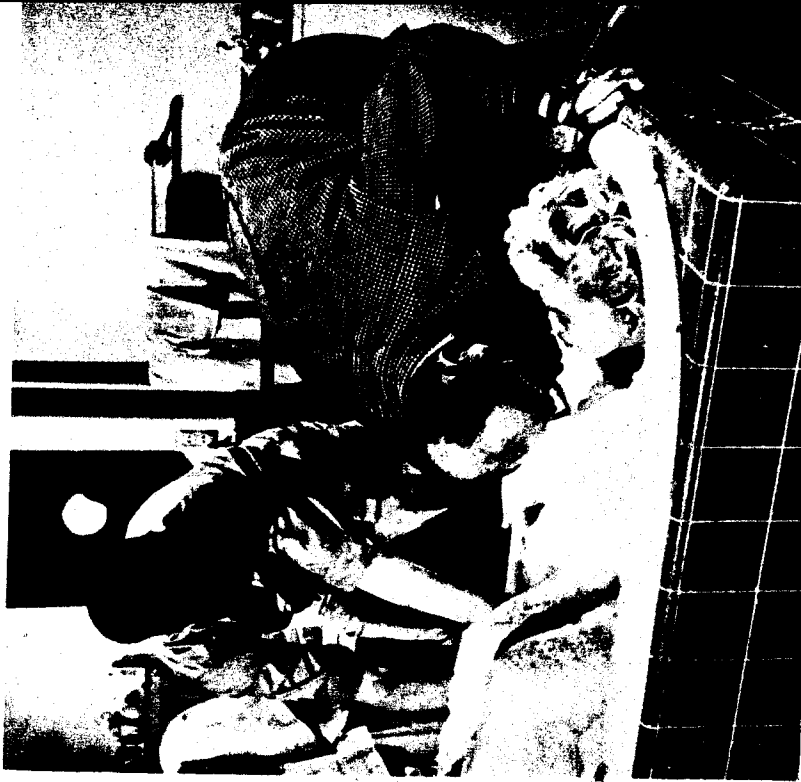
It's warmed up, one way and another,
and work commences.

111



Water's a bit colder than she expected.

110



The director thanks his star for a good day's work. She sends regards home to Audrey, his wife.

113



Victor Moore makes a guest appearance in the bathtub scene. Query: What's he so mad about?

112

Regards to the ever-present photographer, too.



Reflections in A Mirror: Number One . . .

... and Number Two.



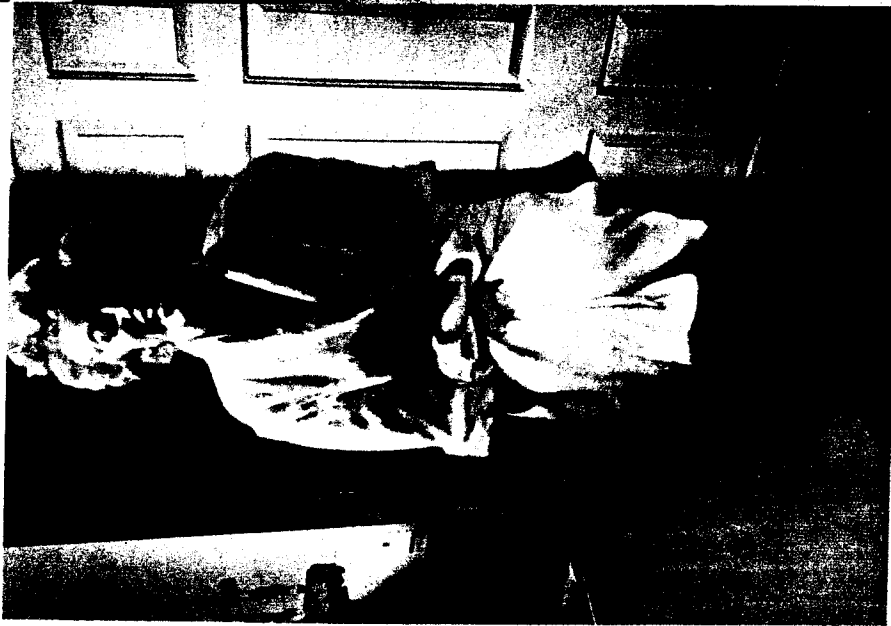
116



The television broadcast scene. Wilder checks the set before he says, "Action."

117

Not a movie you can see on television, this
is a TV scene you can see only in a movie.



At last—the last day. Pic-
ture's finished. A mild ee-ee-
ee.

119



Billy Wilder throws a party
on the set for the crew . . .



. . . then there's a formal wingding at Roman-
off's which was a high point in MM's social life.
H. Bogart and C. Webb join in the revelry. (Mr.
Bogart had not lost his razor; the whiskers
were part of a picture he was making.)

She cuts the cake for her guests . . .

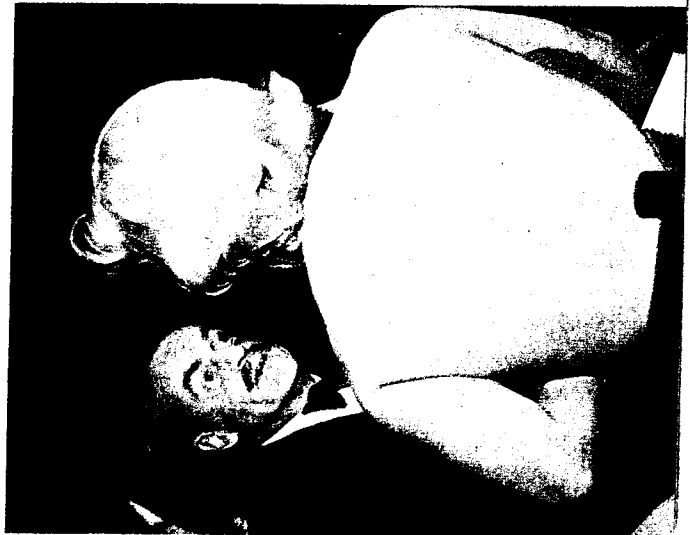


122

. . . then, under Wilder's direction even after the picture is finished, she gives a kiss to Charles Vidor, another famous director. Mr. Vidor asked for two prints of the picture—one for himself and one for his son at Harvard.

123

The face is Darryl Zanuck's.



MMLLC (Shaw) 000386



Sidney Skolsky, one of America's favorite columnists, has his hands full.

125



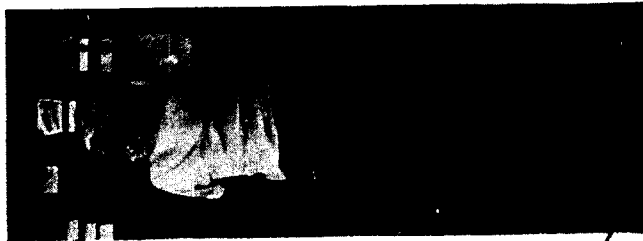
Charles Feldman, the producer, asks Clark Gable to autograph a picture of one of his most devoted fans. When she was a schoolgirl MM had his picture in her scrapbook.

The last dance—with Tom Ewell. They had both been too rushed to get clothes of their own. Tommy was wearing a rented tux and MM had borrowed a dress from Studio Wardrobe.

126

This is an original publication—not a reprint

35¢



Printed in U.S.A.